



LEAGUE OF WOMEN COMPOSERS

EXECUTIVE BOARD

Nancy Van de Vate, Chairperson
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Knoxville, Tennessee 37914

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Baird and Heath Roads
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Marga Richter
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Donna Robertson
Box 223
Mars Hill, North Carolina 28754

Pauline Oliveros
Univ. of California, San Diego
Box 109
La Jolla, California 92037

April 9, 1975

Dear Member:

I hope I can convey to you some of the excitement that the formation of our group has generated. Requests for music by our members and for information about women composers in general come in nearly every day. In three months we have recruited a distinguished membership, established working procedures and a budget, and received considerable publicity. This letter is intended as an informal progress report. The additional pages include opportunities of particular interest to LWC members and notices of awards and competitions which you may not have received if you do not have an institutional affiliation.

At the end of January I mailed out forty press releases. We have since been mentioned in the New York Times (Sunday, February 9), Numus-West, have a short notice forthcoming in Ms. magazine and a longer one which is part of my article, "The American Woman Composer: Some Sour Notes," to appear in the June, 1975 issue of Musical America. Other journals may also be using the press release; if it is convenient for you to clip and mail to me any mention you see of LWC, I would appreciate it.

I have included a list of our present members at the bottom of the letter. Others have been invited to affiliate with us but have not yet done so. If you know women composers who might be interested but have not been contacted, please do not hesitate to refer them to me. We also have an Affiliate Member category for professional women musicians who are not composers but who support the aims of the League. This was created at the request of musicologists I met at the College Music Society meetings in Iowa City who are eager to support us. Dues and membership privileges are the same as for Composer Members. As you may realize, I am somewhat handicapped by my geographic location, and if you know women composers who wonder why they were not invited to join, please reassure them that the oversight does not reflect our view of them but rather the general lack of communication among women composers.

Regarding the larger aims of the organization, these move more slowly. I have contacted the American Symphony Orchestra League, and they are graciously assisting us in finding out about orchestras which might be interested in a symposium of orchestral works by women similar to the symposia Black composers have had for three years. One of our Affiliate Members is compiling a list of orchestral works by women which will assist us in making our works available to conductors. I was informed that Pierre Boulez is seeking compositions by women and wrote him regarding the submission of scores. Although I have not yet received an answer, I do know that Carlos Moseley, President of the New York Philharmonic, showed my letter to one of the editors of Ms.

The annual convention of the American Symphony Orchestra League will be held in San Diego from June 10 to June 13, 1975. I hope some of our West Coast members will volunteer to attend as delegates of LWC and to contact conductors about doing works by women composers.

I have prepared mailing labels of the membership which are available for two dollars to any non-profit musical organization which may wish to use them. I hope to make the availability of these labels known through the American Music Center and possibly the College Music Society.

Because of the volume of correspondence, I have not yet prepared any proposals for funding of LWC projects. Again, we can be expected to move more slowly in areas which involve cooperation with other groups and which could entail large amounts of money.

I hope the information in the attached pages generates performances for you. Please send me any information you think should be distributed to the membership.

Cordially,

Nancy

Nancy Van de Vate

Present members

Victoria Bond
 Radie Britain
 Roslyn Brogue
 Nancy Chance
 Emma Lou Diemer
 Dorothy James
 Loretta Jankowski
 Elaine Lebenbom
 Jocy de Oliveira
 Pauline Oliveros
 Blythe Owen
 Claire Polin
 Vera Preobrajenska
 Marga Richter
 Donna Robertson
 Margaret Sandresky
 Daria Semegen
 Jeanne Shaffer
 Netty Simons
 Jeanne Singer
 Julia Smith
 Julia Stilman-Lesansky
 Nancy Van de Vate
 Elinor Remick Warren
 Vally Weigl
 Ruth Shaw Wylie
 Marilyn J. Ziffrin

OPPORTUNITIES FOR MEMBERS

Diane Gold, professional flutist, is devoting her programs to works by women composers. On March 10, 1975 she presented a concert in New York which included compositions by Claire Polin, Peggy Glanville-Hicks, Thea Musgrave, Ursula Mamlok, Barbara Pentland and Emma Lou Diemer. The concert was funded by the New York Council on the Arts.

Ms. Gold is eager to receive works for flute or including the flute. Contact her directly at 1226 S. Garner Street, State College, Penna. 16801.

The Memphis State University String Quartet, an excellent ensemble, will consider quartets by women in compiling its programs for next year. Identify yourself as a member of the League of Women Composers when sending scores. It would probably also be helpful to include parts. Contact Peter Spurbeck, Department of Music, Memphis State University, Memphis, Tenn. 38111.

Barbara English Maris is writing a doctoral dissertation on "American Compositions for Piano and Tape-Recorded Sound" at the Peabody Institute in Baltimore. She is particularly interested in knowing of works by women composers for this medium and wishes to include as many as possible in a descriptive catalog of works for piano and tape which will be part of the dissertation. Contact her directly at 2221 Rogene Drive, Baltimore, Md. 21209.

Harold Boxer, Music Director of the Voice of America, wishes to prepare a series of broadcasts devoted to works by women composers. He requests that the following conditions be observed in submitting material: 1) tapes should be of broadcast quality, preferably half- or full-track, not necessarily stereo, 2) no cassettes or cartridges; use small 7" or large 10" reels, no speed less than 7½ ips, 3) material must be labelled with title, date and place of performance whether public or studio, and approximate timing, 4) program notes and biographical material should be included. Mr. Boxer prefers to receive the raw material from which programs can be assembled. All tapes will be returned. Interviews with composers in New York or Washington can be arranged. In fact, Mr. Boxer would prefer to include an interview whenever possible.

In contacting the Voice of America, please identify yourself as a member of LWC. Mr. Boxer comments that "the most important aspect of programming will be to acquire a broad representation of compositions which involve ensemble performances. Compositions scored strictly for piano or sonatas for flute and piano, etc. are not exactly thrilling radio fare." Contact him directly at Voice of America, United States Information Agency, Washington, D.C.

Victoria Bond, Assistant Conductor of the Contemporary Music Ensemble at Juilliard and a member of LWC, writes that she is interested in performing women's compositions and, of course, in having her own works performed by others. On September 17 she will conduct a concert of women's compositions at Tully Hall under the auspices of the International Women's Arts Festival. In August she will appear as guest conductor at the White Mountain Music Festival in New Hampshire. Should you know of opportunities for her to conduct or direct programs of women's music, contact her at 349 West 71st Street, New York, N.Y. 10023.

Daria Semegen, Co-Director of the Electronic Music Studio at SUNY at Stony Brook and an LWC member, is planning a regular series of concerts of electronic music. She is interested in programming works on tape or for tape and instruments by women composers. Contact her directly at the Department of Music, State University of New York at Stony Brook, Stony Brook, New York 11794.

The Walden Trio (flute, cello and piano) is reportedly looking for compositions by women. Contact Walden Trio, 95 Palisade Ave., Leonia, New Jersey 07605.

The Viola Research Society is collecting and cataloguing all known viola music, past and present. Its library in Kassel, Germany welcomes contributions of works for viola or in which the viola is prominent. They may be published or in manuscript. Send compositions directly to Prof. Franz Zeyringer, Musikdirektor, Viola-Forschungs-Gesellschaft, 35 Kassel, Bruder Grimmplatz 4A - BRD, Germany.

The Gaudeamus Foundation publishes a bimonthly information bulletin about new music activity which includes a list of international composition contests. This bulletin may be obtained free of charge in English, French or German by writing the Gaudeamus Foundation, P.O. Box 30, Bilthoven, Netherlands.

Laurine Elkins-Marlowe is interested in knowing of orchestral works by women. She is writing a dissertation for the Ph.D. in Musicology at the University of North Carolina at Chapel Hill which includes the compiling of a list of such works. She will also make this list available to conductors who are seeking scores by women composers. If you would like your orchestral compositions included, send her titles and other relevant information at 12 Fidelity Court Apts., Carrboro, N.C. 27510. Please identify yourself as a member of LWC.

Professor Miriam Green of the School of Music, University of Kansas, presents concerts and lecture-recitals devoted to art songs by women composers. She is compiling a book about this neglected area of the vocal literature and welcomes new compositions, either published or in manuscript. Her article, "Women: From Silence to Song," appeared in the September-October, 1974 issue of The American Music Teacher. She may be contacted at the School of Music, University of Kansas, Lawrence, Kansas 66044.

AWARDS AND COMPETITIONS

The National Endowment for the Arts has extended its deadline to May 15, 1975 for applications for fellowship-grants to composers and librettists for Fiscal Year 1976. Awards are available in four categories.

Category I will provide non-matching fellowship-grants of up to \$7500 to exceptionally talented composers for the creation of new works or the completion of works in progress. Such support will be inclusive of the individual's time, copying and reproduction costs, or other services necessary to complete the work(s).

Category II will provide non-matching fellowship-grants of up to \$7500 to exceptionally talented librettists for the creation of new works or the completion of works in progress.

Category III will provide non-matching fellowship-grants of up to \$2500 to aid the professional development of the composer or librettist of exceptional talent. Such assistance will be limited to: 1) expenses necessary to provide time for research and limited expenses for the purchase of other composers' scores or librettos in order that the aspiring composer or librettist may have continuing rapport with the field, be knowledgeable concerning new technological developments, and be in a position to study and explore the current trend toward new aesthetic concepts; 2) copying and reproduction costs of scores and parts of completed works; 3) expenses necessary to prepare tape recordings or excerpts of works for the purpose of providing samples for the review of performers, publishers, or recording firms; 4) transportation costs and lodging expenses required to discuss works with conductors, artistic directors, and publication and/or recording representatives.

Category IV will provide, on a pilot basis, a limited number of fellowship-grants of up to \$10,000 to nationally recognized composers of established ability to allow the individual composer to have free time for working at his/her discretion. This time might include experimenting in new media. Assistance will be inclusive

of the individual's time, copying costs, travel and other expenses.

Applications may be obtained by writing the Music Program, National Endowment for the Arts, Washington, D.C. 20506. It is vitally important that women composers apply for these fellowship-grants even if they feel sure they have little chance of receiving them. Organizations sometimes maintain that awards are not made to women because few have applied. If women composers are on record as having applied, inquiry into why more of them do not receive fellowships and grants is considerably assisted.

The Longy School of Music announces a competition for chamber music compositions. A cash prize of \$1000 and performance will be awarded in December, 1975. Deadline is May 31; parts should be included with the score.

The composition should provide for a group of not less than three nor more than six musicians playing any combination of the following instruments or their progenitors: violin, viola, cello, piano, clarinet, oboe, bassoon, flute, horn. Inquiries or submissions should be sent to Chamber Music Competition, Longy School of Music, One Follen Street, Cambridge, Mass. 02138.

The Friends of Harvey Gaul announce their 1975 Composition Contest. This year's entry should be for solo piano, duration not more than 15 minutes. The awards will include a First Prize of \$400, First Honorable Mention of \$50, and Second and Third Honorable Mentions of \$25 each. Deadline is December 31, 1975. Contact Dr. Jesephine Harris, Contest Chairman, 601 Emerson Street, Pittsburgh, Penna. 15206.

The 1975 Sigvald Thompson Composition Award Competition has an August deadline. For further information write the Fargo-Moorhead Symphony Orchestra, Box 1753, Fargo, North Dakota 58102.

The Walla Walla Symphony Society Composers Competition has a May 1, 1975 deadline. For details write the Competition at P.O. Box 92, Walla Walla, Wash. 99362.

May 15, 1975 is the deadline for the International Competition "Oscar Espla." Information may be obtained by writing the Competition at Exemo Ayuntamiento de Alicante, Spain.

Works for cello and piano may be submitted by composers forty or under to the International Composers' Competition, Straud Festival, 1975 on or before April 30. Write
I.C. Secretary, Lenton, Houdscroft
Strand, Glos, GL 5 5DG
England

The Clarinet Choir Composition Contest offers a \$300 prize, performance and publication by Kendor. Deadline is June 1, 1975. Write Dr. Norman Heim, Music Department, University of Maryland, College Park, Md. 20742.

The Michigan Council for the Arts has given the American Artists Series financial support to begin its Bicentennial project. The AAS will commission five American composers to write new chamber works for its 1975 concert series; the works will also be recorded. Composers should contact Joann Freeman Shwayder, 435 Goodhue Road, Bloomfield Hills, Michigan 48012.

Sine Music Co., publishers of educational materials, is looking for piano solos and duets through early and intermediate levels. Composers are invited to send their music to the Editor, Sine Music Co., Box 445, Dubuque, Iowa 52001.

The College of Saint Thomas announces a competition for liturgical music. Three cash prizes of \$1000, \$500, and \$250 and performances of the winning compositions will be

awarded. Write Dr. Francis N. Mayer, College of Saint Thomas, St. Paul, Minn. 55105.

The Concours International de Composition Musicale is for works for musical theater and has a deadline of September 1, 1975. Write

Concours International de theatre musicale, 1975
 maison de la Radio, 66 Boulevard Carl-Vogt
 CH-1211 Geneve 8
 Switzerland

The Concours de Composition "Prix du Centenaire de Ravel" has an age limit of forty and is for chamber works. Deadline is June 30, 1975. Write

Priz du Centenaire de Ravel
 19 rue de Leningrad
 75008 Paris
 France

The Percussive Arts Society is offering a \$300 prize and performance at the Society's National Conference for a keyboard percussion solo with or without accompaniment. Deadline is June 1, 1975. Contact Second Annual Percussion Composition Contest, Percussive Arts Society, 130 Carol Drive, Terre Haute, Ind. 47305.

New Music for Young Ensembles, Inc. is sponsoring its first annual competition to create a library of ensemble literature for intermediate instrumentalists. A prize of \$300 and performance is offered for an ensemble piece for three to five instruments including but not limited to standard string, woodwind and brass combinations. For further information contact Claire Rosengarten, Executive Director, New Music for Young Ensembles, Inc., 490 West End Ave., New York, N.Y. 10024.



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Pauline Oliveros
Univ. of California, San Diego
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La Jolla, California 92037

April 24, 1975

Dear Member:

The Museum of Modern Art in New York has an annual series of outdoor concerts in its Sculpture Garden from May through September. We have been invited to present two programs, on Friday evening, August 15, and a repeat of the same program on Saturday, August 16. This is a stellar opportunity for us to show how good our work really is.

Marga Richter has been serving as LWC's New York contact and is responsible for our having these dates. I have asked her to serve as chairperson of the program committee, and she will invite two or three other New York area members to help her in the selection and programming of works.

Deadline for the submission of scores will be June 1. If you have tapes of the works you submit, please include them. No more than three works should be sent by any member. We suggest you mail them parcel post (4th class rate) special handling.

Send your materials directly to Marga with no name and include a sealed envelope with your name inside and the title of the work on the outside. Anonymity in the submission of scores is an LWC objective for other competitions. Thus, it would seem sensible to begin with our own organization.

The selection committee requests that stamped, self-addressed mailers be provided for the return of materials. These may be sent to Marga after the selection process is completed, in order to preserve anonymity in the initial submission of scores.

The members of the selection committee are not disqualified from submitting their own works, and since at least two members of a three-member committee would not know the composer's identity, the selection committee would have no real advantage over other LWC members.

The Museum will arrange for programs and publicity. I hope the concerts will be reviewed. If any of you can encourage critics to come, please do so.

Amplification of acoustic instruments will probably not be available. You may wish to take this into consideration and submit works that lend themselves to outdoor performance without amplification. There will be a Steinway grand piano and a sound system for electronic music, but the volume must be somewhat curtailed in deference to nearby residents.

The committee will try to arrange for performers for out-of-town composers, but cannot guarantee anything at this time. Perhaps some of you could persuade local performers who might be eager for New York



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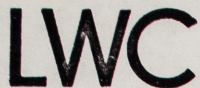
Pauline Ollveros
Univ. of California, San Diego
Box 109
La Jolla, California 92037

exposure to do your works. The Museum will give us a small honorarium for the concerts, but it will be too slight to use for this purpose. However, it will boost our treasury and perhaps give us a start on funds for future performances. Works for tape will be welcome and might constitute a reasonable solution for those of you who would like to be on the program but do not wish to risk not having players. Please let me stress the importance of using only top-notch performers. If we are to build a reputation as a first-rate professional group, we must not give our work less than the best possible presentation.

It gives me great pleasure to note that our work is being sought out so soon after the establishment of the organization. With fine performances of fine music, we should be able to stimulate a constantly increasing interest in the music of women composers.

Cordially,

Nancy Van de Vate



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May 19, 1975

Dear Member:

Response to the announcement of our Museum of Modern Art concerts on August 15 and 16 has been very poor. Marga Richter has received only three works for consideration. Let me urge you to send your music. We will look foolish indeed if we have to cancel these programs because of the timorousness of our members.

I am presently writing an article on women composers for the union periodical, The International Musician, at their request. I just last night finished a section saying that women composers do not have identity problems but that they do sometimes have trouble being taken seriously. However, I won't chide you any more - perhaps everyone is just busy and waiting until the last minute to submit materials for the New York programs.

Several other notices of interest:

1) LWC member, Emma Lou Diemer, writes that she is planning a concert of keyboard music (piano, organ or harpsichord) by women composers and would like to know of available works, preferably published. The concert will be given next year at the University of California, Santa Barbara. Write her directly at the University's Music Department, California 93106.

2) The American Society of University Composers will hold its 1976 Annual Conference in Boston. It is tentatively scheduled for the last week in February. I am program chairperson for panels and papers and will welcome suggestions for panel topics, papers, or abstracts from LWC members who are also members of ASUC. They should be sent to me in Knoxville, not to the Society's New York address.

3) I reprint the following notice from a 1974 issue of NUMUS-WEST:

Charles Amirkhanian, who is Music Director for Station KPFA in Berkeley, is urging composers everywhere to send tapes of their works to the station. Most of the works received will be broadcast. Mr. Amirkhanian, himself a composer of text-sound pieces, is at the moment in Holland in order to gather pieces by younger European composers. He will return early in the new year and will resume programming for KPFA. Address: 2207 Shattuck Ave., Berkeley, Calif. 94704.

It might be wise to check with Mr. Amirkhanian before sending tapes.

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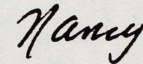
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4) Two members have informed me that tapes sent to the Voice of America have been sent back by return mail, with no covering letter. I would like to know if others have had the same experience and will check this out with Mr. Boxer. The Voice of America initiated the request for our works, and I corresponded with Mr. Boxer about it. Unless I indicate otherwise in an announcement, performance opportunities have all been discussed by me by phone, mail, or in person, with the groups to whom I suggest you send materials.

5) Should we have a student membership category? We had had a number of requests for one. If we regard it as part of our purpose to change the climate for women composers in this country, we probably should support younger composers in their early efforts. If, on the other hand, we wish to function primarily as a lobby, perhaps we should admit only fully professional women composers. Please send me a postcard or letter indicating your vote on this issue.

See you in New York!

Sincerely,



Nancy Van de Vate

THE TENNESSEE COMMITTEE
of the
American Civil Liberties Foundation

P. O. Box 91
Knoxville, Tennessee 3
[615] 524-1787

May 21, 1975

Ms. Nancy Van de Vate, Chairperson
League of Women Composers
5610 Holston Hills Rd.
Knoxville, TN., 37914

Dear Ms. Van de Vate:

Your letter of May 7 leaves me a bit confused as to some of the questions you have raised, but I will attempt to address them in the order they appear in your letter.

1. Ms. H. Donald phoned me last week representing herself as a friend of a Ms. Cleo Calage, who as a former Oak Ridge resident, had brought a sex-discrimination suit which had lost and which Ms. Calage desired to appeal. Ms. Donald requested information about ACLU resources to meet expenses of Ms. Calage's appeal. I discussed this request with Ms. Donald for about 15 minutes and concluded by referring her to Ms. Johnson and Ms. Smith who act as co-chairpersons of the Oak Ridge ACLU chapter legal committee, since this is the principal route to ACLU acceptance of a case. I also explained that I knew of no women's rights legal fund in East Tennessee, although the ACLU of Tennessee Women's Rights Project has undertaken one legal case so far. As you point out, I was at a fund raising luncheon on May 7. Its objective was the raising of funds for the Tennessee ACLU Women's Rights Project, which was the subject of my address at that luncheon.

2. From your letter responding to my conversation with Ms. Donald, it appears that Ms. Calage is a member or client of the League of Women Composers and that Ms. Donald was representing your organization when she phoned me. I do not know whether you assisted Ms. Calage at the trial level or not, but suggest that if you contact the Oak Ridge Chapter of ACLU for assistance, the previous legal arrangements made by Ms. Calage be clearly described. I discussed with Ms. Donald in some detail both the ethical and legal problems which make it generally difficult for ACLU to enter a case at the appeals level. It will be up to the Oak Ridge Chapter Board to determine whether or not the case should be undertaken. If they wish to enter it they may appeal to the National Women's Rights Project of the ACLU Foundation or to the ACLU of Tennessee Foundation Committee, under its Women's Rights Project, for legal assistance

or for funds from these projects. Some funds for such legal action are available, but, of course, are not plentiful.

3. You say that Oak Ridge women do not bring complaints against ERDA because of their feelings that such complaints embarrass local liberals. I cannot really reply to this, except to state that we have heard at our local chapter at least four cases against the AEC and its contractors. I recall no expression of embarrassment about them and find it unlikely that we would react differently to a woman's case.

4. Your comment that you have found the Knoxville ACLU "would rather pretend that we did not exist" is an issue that I feel ill-prepared to discuss since I really do not know the details of interaction between your organization or yourself personally and the Knoxville Chapter.

5. In conclusion, to assist your understanding of the ACLU Women's Rights Project, I should like to summarize the purposes of this project as I perceive them:

- a. publishing books and pamphlets informing women about their rights
- b. assisting Affiliates and Chapters with sex discrimination cases - advice
- c. supplying counsel upon occasion for especially critical cases
- d. publishing a docket of up to date ACLU women's cases and where possible of other women's cases
- e. inventorying laws for arbitrary sex discrimination
- f. maintaining a roster of lawyers who will take discrimination cases, etc.

The Tennessee ACLU Women's Rights Project may act:

- a. to distribute and prepare pamphlets or books on Women's Rights
- b. to assist the National organization in its efforts in Women's Rights
- c. to undertake litigation or assist chapters when significant from the standpoint of civil libertarianism
- d. to inform women of their rights under EEOC and other Federal or State equal opportunity laws, etc.

6. I do believe that my explanation to you (via Ms. Donald) was accurate and honest. I hope, however, this fuller response will prove more satisfactory.

Sincerely,

R. A. Strehlow

R. A. Strehlow/sc
Field Director

cc: Ms. R. Britain
Ms. C. Polin
Ms. M. Richter
Ms. D. Robertson
Ms. P. Oliveros
Mr. D. Pickering, TACLU President
Mr. J. Cleland, TACLU National Board Representative
Mr. P. Hamlin, KACLU President
Ms. D. Pare, ORACLU President
Ms. D. Smith, ORACLU, Legal Committee
Ms. I. Johnson, ORACLU, Legal Committee
File, RAS

P. S. I believe that your confusion may have arisen from the fact that the News-Sentinel referred to our ACLU of Tennessee Foundation Committee project as a legal fund.

LWC

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May 24, 1975

Dear Board Member:

About two weeks ago I wrote a letter to a local official of the ACLU using our stationery, without being aware it might cause a problem. By now you have probably received your copy of his answer and are wondering what on earth it is all about. The answer is nothing. Responding to my letter as if it were from LWC is just his way of being nasty.

But in case you are curious, I'll describe the issue. A female cafeteria worker at the University of Tennessee filed a complaint of sex discrimination and was subsequently fired. The Equal Employment Opportunity Commission investigated and found on her behalf. She went to court, where our seventy-five-year-old judge ruled against her. He has never found for a woman plaintiff in a discrimination controversy, and to the best of my knowledge, has never ruled in favor of a Black of either sex. The cafeteria worker wished to appeal to the Sixth Circuit Court of Appeals and some local women were trying to assist her in raising money.

The ACLU had earlier announced it was sponsoring a Women's Rights Legal Fund for just such appeals. When we contacted Mr. Strehlow to ask assistance for Ms. Calage, we were advised, in effect, that there was no such fund. Yet that very day, Mr. Strehlow had attended a luncheon to raise funds for that project. I wrote him a sweet - and believe me, it was sweet! - letter regretting his lack of candor. You received a copy of his answer.

East Tennessee is not long on justice, and few people here are interested in civil rights of any kind. Our ACLU people are paper tigers - they like the appearance of being liberal without the attendant risks of unpopularity. The last thing they like is for some uppity woman to call attention to that quality.

How does one handle such a ninny? Our local women's group will invite him to be Honored Guest Speaker at a forthcoming meeting. If he refuses, he will feel foolish. If he comes.....?

Peace,

Nancy

Nancy Van de Vate

dues owed - \$ 6.00



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July 7, 1975

Dear Member:

After my letter of May 19th, the selection committee for the Museum concerts was swamped with scores. Thirty-six composers submitted sixty-two works. I want to thank all of you for your superb response and also tell you of three more New York concerts planned by LWC for the near future.

The program for the August 15 and 16 concerts will include:

THREE PIECES FOR CLARINET AND PIANO - Daria Semegen
PSYCHOGRAM FOR PIANO - Ruth Shaw Wylie
O, ADERYN PUR for flute and alto saxophone - Claire Polin
DAYSONGS for alto flute and percussion - Nancy Chance
ELECTRONIC PIECE - Daria Semegen
MUSIC FOR VIOLA AND VIBRAPHONE - Victoria Bond
FLUTE SEXTET for two piccolos, two flutes, alto flute,
and bass flute - Loretta Jankowski

The anonymity with which works were submitted and considered by the committee resulted in two composers each being represented by two works. The committee is now attempting to find performers, and should they have difficulty locating them for any of the works selected, they may have to alter the program.

On October 13 and 16, Gimbel's, a large New York department store with an auditorium which seats around five hundred, will present two programs by LWC members. Gimbel's is doing this in honor of International Women's Year. The programs will take place from six to eight in the evening. Victoria Bond is responsible for presenting these programs on behalf of LWC, and requests that the following conditions be observed in submitting works for consideration:

- 1) Send only those works for which you can provide first-rate performers. Vicki reserves the right to listen to a tape of the performer or to request an audition.
- 2) Submit either solo works or works for small chamber groups. If a conductor is required, Vicki will be happy to assist in that capacity.
- 3) Duration may be up to fifteen minutes and must be indicated on the materials sent.
- 4) Works may be sent either anonymously or with the composer's name. Please enclose a stamped return mailer. If you prefer to send your piece with no name, lightly tape over or fold the address on the return mailer.
- 5) Deadline is September 1. Scores should be mailed to Marga Richter.

The two programs may be identical, as are the Museum concerts, or may vary somewhat. The selection committee for the Museum concerts, Victoria Bond, Netty Simons, Daria Semegen and Marga Richter, will also serve as the selection committee for the Gimbel's programs.

If more material is received than can be programmed, the committee will arrange another concert, possibly around the first of the year, at either Donnell Library or the auditorium of the Library-Museum at Lincoln Center. If you wish to have the works you submitted for the August concerts considered for these later programs, please write Marga and tell her so.

The League is presently negotiating with the New York Public Library to include our works in their Americana Collection, but nothing is yet definite. Temporarily Marga will hold those works submitted for the August concerts in case you want them considered for the later programs or donated to the Americana Collection. If you need scores or tapes back immediately, just send her a post card. Let me urge any of you who can arrange similar programs in your own community to do so.

We have the following new members since the list I sent you in April:

Beth Anderson	Laurine Elkins-Marlow*	Marjorie Rusche
Christine Berl	Diane Gold*	Ruth Schonthal
Harriett Bolz	Doris Hays	Ivana Themmen
Gloria Coates	Bonnee Hoy	Joan Tower
Eleanor Cory	Virginia Kendrick	Gaynor Trammer
Frances Danforth	Adabelle Marcus	Betty Wishart
Anne Eggleston	Karen Phillips	

* Affiliate Member

The membership voted overwhelmingly against the establishment of a student category. However, several members made the excellent suggestion that students be encouraged to form their own group.

Marga Richter attended the annual conference of the American Symphony Orchestra League, June 13-16, in San Diego. She spoke at the composers' luncheon and made many contacts on behalf of LWC members. She also met with Ralph Rizzolo of the National Endowment for the Arts and discussed with him the possibility of an orchestral symposium for women composers. The following conductors indicated to Marga their willingness to perform works by women composers:

Hugo Vianello, Stephens College, Columbia, Missouri 62501; college orchestra.
 Nancy Hudson, 5648 Alomar Drive, Cincinnati, Ohio 45238; community chamber orchestra.
 Thomas Lewis, Tulsa Philharmonic Orchestra, 2210 S. Main St., Tulsa, Okla. 74114; metropolitan orchestra.
 Thomas Bricetti, Omaha Symphony Orchestra, 478 Aquila Court, Omaha, Nebraska 68102; metropolitan orchestra.
 Corrick Brown, Santa Rosa Symphony Orchestra, Box 1081, Santa Rosa, Calif. 95402; community orchestra.

Wesley Cease, Glendale College-Community Symphony Orchestra, Glendale,
Calif. 91208.

Thomas Nee, La Jolla Civic/University Symphony, P.O. Box 2232, La Jolla,
Calif. 92037.

It might be advisable to write these conductors first to determine the instrumentation they have available and the difficulty of works they would consider. Include a list of the works you have available; hopefully, in selecting pieces appropriate to their ensembles and audiences, they will save you the trouble and expense of submitting scores which may not be useful to them.

I now have more information on the program of works planned by the New York Philharmonic in cooperation with Ms. Magazine. Planned for this fall, the concert will be Celebration of Women Composers conducted by Sarah Caldwell. Carlos Moseley, President of the Philharmonic, has been working on this with Ms., and I understand M. Boulez is in no way involved. I received an answer from Mr. Moseley in April to my earlier letter of inquiry to M. Boulez, but it was extremely noncommittal. I have just received a letter from Ms. telling me what I have told you about the fall concert, but have been given no indication of whose works are to be performed or how they were selected. Apparently, Mr. Moseley prefers not to deal with LWC, and has asked Donna Handly of Ms. to clear up the misunderstanding with us that led to the submission of scores and letters from LWC members. I have written Ms. Handly as follows:

I am delighted that Ms. has been instrumental in promoting this wonderful concert and you have our sincerest gratitude, even if none of our own composers are involved. Any performances of music by women help all of us, for they serve to inform the public that women can, in fact, compose.

I do hope Mr. Moseley does not feel put upon by our members' inquiries, for submission of scores or inquiries about possible performances are routine practices among composers. Women composers should have the same prerogatives as their male colleagues, and we are frequently told we don't receive more performances because we are not more aggressive in seeking them!

No further comment.

Other institutions are taking us very seriously, for I recently received announcements of job openings for composer-teachers from Oberlin Conservatory and Rutgers University. Both had deadlines which were too early for inclusion in this letter. Perhaps in the future we can act as a clearinghouse for such notices for those of our members who are actively seeking positions.

Regarding the submission of materials to the Voice of America, they are still eager to receive materials from LWC members. Tapes were returned immediately because they were dubbed, and VOA thought you would want them back promptly. Four members sent materials, and VOA is planning to use them. They will contact those of you who did send tapes as soon as their plans for using them are more definite.

There seems to be some misunderstanding among members and prospective members about the nature of our group. It is open only to women composers who have in some way established themselves as professional. The Executive Board determined the guidelines for membership before any announcement was made of our formation. Women composers whose work was known to us were invited to join. Other inquiries about membership are routinely answered with the form letter reprinted on the following page. While we hope to include every serious woman composer, we do ask some evidence of competence from all who wish to affiliate with LWC.

Some composers who have heard of our existence by word-of-mouth or through announcements in the music press have submitted works for the Museum concerts without either inquiring about membership or paying dues. In recruiting new members, please inform composers that we do require payment of dues and knowledge of their intention of joining before our resources will be made available to them.

We do not have group or institutional memberships. Each member must join as an individual and pay her own dues. All inquiries about membership should be directed to me or to a member of the Executive Board.

Letters to members are exactly that, and the information made available to you is the result of voluminous correspondence and hard work by some of the Executive Board. Please do not pass this information out to nonmembers. If they are composers for whom it might be useful, they should support the organization by joining it.

Any professional organization which does not have a paid staff depends on the good judgment of its members not to exploit or abuse the efforts of those who actually do the work. I am sure the few problems we have had in these areas are the result of simple misunderstanding about our procedures. and Know I can count on all of you to cooperate. And to the many, many members who have written to thank me for our efforts so far, a word of thanks. I do appreciate your awareness of the value of LWC and the work that has gone into making it a successful organization in a very short time.

LWC

LEAGUE OF WOMEN COMPOSERS

EXECUTIVE BOARD

Nancy Van de Vate, Chairperson
5610 Holston Hills Road
Knoxville, Tennessee 37914

Radie Britain
1945 North Curson Avenue
Hollywood, California 90046

Claire Polin
Dragon Hill
Baird and Heath Roads
Merion, Pennsylvania 19066

Marga Richter
3 Bayview Lane
Huntington, New York 11743

Donna Robertson
Box 223
Mars Hill, North Carolina 28754

Pauline Oliveros
Univ. of California, San Diego
Box 109
La Jolla, California 92037

Information for Prospective Members

The League of Women Composers is a recently organized action group which seeks expanded opportunities for women in composition.

Our principal aim is to obtain more commissions, recordings, and orchestral performances for women composers. We all have friends or colleagues who perform our chamber music. Most of us have access to composers' newsletters in which we can publicize our accomplishments. Thus, LWC's efforts are directed to developing areas which are insufficiently accessible to women composers rather than to expanding opportunities we already have. We hope to accomplish this with foundation support, with the cooperation of the National Endowment for the Arts, and with the help of the profession at large.

Membership is open to any woman whose seriousness of purpose has been demonstrated in one of the following ways: (1) by any single degree in composition (if the degree is not recent, some evidence of recent activity should be offered), (2) by holding a current teaching position in composition at the college level, (3) by having had a work performed at a recognized symposium or by a professional group, (4) by having had a serious work published, or (5) by submitting two compositions to the Executive Board for review.

Dues are six dollars for the calendar year and should be paid upon joining. If you wish to participate actively in LWC projects, please inform us of your areas of interest.

The League has come into being at a time when opportunity was never greater for dispelling the old and unfair tradition of neglect of the woman composer. We believe the future of women in composition depends upon effective collective action by us today.

Nancy Van de Vate, Chairperson
Executive Board

OTHER OPPORTUNITIES FOR MEMBERS

The Trustees of The Martha Baird Rockefeller Fund for Music, Inc., have recently approved the continuation of a limited grant program for young composers. Under this program a total of \$35,000 will be available each year in grants of up to \$3,500 for projects designed to advance a composer's professional standing. The projects must offer the likelihood of a substantial career step for the composer, and participating organizations must be of a high professional caliber.

Composers may apply who are 45 or under, who have completed their preparatory training and all academic courses, obtained some performances under professional auspices, and who are citizens of the United States, or permanent residents at least two years prior to application.

Guidelines and application forms may be obtained from The Martha Baird Rockefeller Fund for Music, Inc., Room 3315, One Rockefeller Plaza, New York, 10020. Grants will be made following two application deadlines during 1975-76. Deadline #1: All applications must be postmarked no later than November 1, 1975. Deadline #2: All applications must be postmarked no later than January 15, 1976

In commemoration of the Bicentennial, the Clarion Wind Quintet, in residence at the North Carolina School of the Arts, has initiated its first Annual American Music Project. The three-phase project will begin with a series of ten one-half hour programs of American woodwind music broadcast by the National Public Radio network. In spring, 1976, the Quintet will conduct an American Music Symposium devoted to music recorded for the radio series. Finally, the Quintet will issue a commercial recording of works prepared for the radio series and performed at the symposium. Plans are also being made to present a New York recital of the works. The American Music Project is funded by the Martha Baird Rockefeller Fund for Music, Inc., the Alice M. Ditson Fund, and the Integon Corporation. Interested composers should send works for woodwind quintet (or smaller ensembles) including scores, parts, descriptive matter, and biographical material to : Mark Popkin, North Carolina School of the Arts, Box 4657, Winston-Salem, North Carolina 27107.

The 1975-76 Cello Composition Contest, jointly sponsored by the American Society for University Composers and the Arizona Cello Society, is open to all American composers. It requires a work for multiple cello ensemble with the possible addition of other instruments, including voice and electronic tape. The prize is \$300 and a performance by the Cello Society. Compositions for multi-media (ballet, opera, chorus) are also encouraged. Deadline for the contest is December 15, 1975. For further information contact: Professor Takayori Atsumi, Music Department, Arizona State University, Tempe, Arizona 85281.

The National Association of College Wind and Percussion Instructors is offering a \$200 award in its 1975-76 Composition Competition, which this year will be for duos for one wind instrument and one percussionist. The winning work will be premiered at the 1976 MENC National Convention in Atlantic City. Entries must be submitted after November 1, 1975, but before January 1, 1976. For contest regulations, write to George K. Mellott, NACWPI Composition Project chairman, Department of Music, Southern Illinois University, Edwardsville, Ill. 62025.

Delta Omicron announces a competition for women composers, Music for a Threesome; required medium is woodwind trio, but voice may be substituted for one of the winds. An award of \$300 and first performance of the winning work will be made at the 1977 Delta Omicron International Conference. Deadline is August 1, 1976. For further details, contact Dr. Maria Ezerman, Philadelphia Musical Academy, 313 S. Broad Street, Philadelphia, Pa. 19107.

The 14th International Competition, Premio Citta di Trieste, is for a symphonic composition, with or without solos. Three cash prizes will be awarded. Entries must reach the contest Secretary, c/o Conservatorio di Musica "G. Tartini", via C. Ghega 12-34132, Trieste, on or before September 4, 1975.

The 1975 "Ciudad de Zaragoza" International Music Prize will be awarded to the best piece for two, three, or four classical guitars of the same range. There will be one prize of two hundred thousand pesetas (approximately \$3,500). Entries must be received by July 15, 1975. For further information contact J.M. Espinas, Secretaria del Premio Internacional de Musica Ciudad de Zaragoza, Balay, Carretera de Montanana, 19, Zaragoza, Spain.

The Ford Foundation has announced a second Recording-Publication Program to help make serious music by living American composers more widely available through recordings and printed scores. A total of \$400,000 has been allocated to cover the cost of the program over three years. The Foundation will contract with record companies working in collaboration with publishers to provide up to \$15,000 per LP record for the cost of musical talent during actual recording time. The record companies will pay all technical, production, advertising, and distribution costs of the recorded works. Selection of composers, the works to be recorded, and the artists to perform for the recordings will be decided upon by the recording companies and publishers before they submit contract forms to the Foundation. Further information may be obtained from The Ford Foundation, Recording-Publication Program, 320 East 43rd Street, New York, N.Y. 10012.

Beth Anderson, an LWC member, publishes EAR Magazine and is interested in receiving small scores or parts of scores, articles, reviews and graphics. Contact Beth Anderson, 122 Spring Street, New York, N.Y. 10012.

Sibyl-Child: A Women's Arts and Culture Journal invites LWC members to submit articles on any aspect of women in music. The journal is published quarterly and includes fiction, short stories, poetry, interviews, and reviews, in addition to articles. For further information contact Sibyl-Child, 12618 Billington Road, Silver Spring, Md. 20804.

The Tennessee Federation of Music Clubs will prepare thirteen half-hour radio programs to be aired during 1976 as a Bicentennial Celebration. These will be comprised entirely of works by Tennessee composers. A Tennessee Composer is one who was born in Tennessee, has composed in Tennessee, or who is in any way connected with the state.

Composers are invited to submit a tape of a representative work. It may be short or long. It is necessary to include specific information with the tape. Give title, when composed, instrumentation, type of work, and any other background material which, if it can be used, will be helpful in preparing the narration. Be sure to include biographical material about the composer as well as names of instruments, and some background about the performers. Deadline for the tapes is August 1, 1975. Tapes will not be returned. Mail to Mrs. J.C. Massey, 144 South Jefferson, Ripley, Tennessee 38063.

Patricia Boos, Director of Music of the First Congregational Church in Washington, D.C., presented a recital on May 5, 1975, devoted to organ works by women. She wishes to continue performing works by women and requests scores for the following: organ, organ and strings, organ and brass, small vocal ensemble, and a limited number of works for small ensemble not using organ. Write her at 13207 Overbook Lane, Bowie, Md. 20715, identifying yourself as an LWC member.

The recital Committee at American University is planning a program of chamber music by women composers in honor of International Women's Year. They have requested scores for string quartet, two or three pianists, soprano, small chamber chorus, woodwind quintet, trumpet, or any combination of these. Send material to Elizabeth Vrenios, Department of Music, The American University, Washington, D.C. 20016, identifying yourself as a member of LWC.

Joanne Feldman, who earlier requested works for the Alard Quartet, is working on a proposal to the Institute for the Arts and Humanities at Penn State to sponsor a concert of music by women. The program will be in November. Ms. Feldman asks that our members send her a list of their compositions for chamber orchestra and small chamber groups, for solo voice, voice with chamber accompaniment, works for piano, string and wind instruments. She does not want the music at this time, but needs to know which of it is for sale, its price, and if performance rights are involved. Part of her proposal to the Institute includes purchasing the music and donating it to the Music Library at Penn State.

Gloria Coates, LWC Board member for Europe, has given the names and addresses of all members to the editor of an international encyclopedia of musicians. She has not told me the precise name of the encyclopedia, but feels it is a significant work in which to be included. Members will receive questionnaires in the near future; if you do not receive one and wish to be included, contact Gloria directly at Lincolnstrasse 48, 8 Munchen 90, Germany.

Jacquelyn Helin, a pianist active in the San Francisco area, has written me that she is interested in programming works by women. LWC members may wish to contact her at 900 Nob Hill Road, Redwood City, Calif. 94061.

Composium is an annual index of contemporary compositions which lists works by living composers, written or published within two years of the date of the directory and not previously included. It lists both published and unpublished compositions. All composers are invited to send announcements of their new works; there is no charge for inclusion. For forms and further information write Composium, Crystal Record Co., P.O. Box 65661, Los Angeles, Calif. 90064.

Andrea Schussler, soprano and graduate student at the University of Minnesota, writes that she is planning several recitals devoted to art songs by women. She will welcome songs by LWC members and may be contacted at 4601 Island View Drive, Mound, Minn. 55364.

HYSTERESIS, a women's creative arts group in Berkeley, California, is concerned with the performance of new music, theater, dance, and multi-media works by women. They invite inquiries from interested persons. Write HYSTERESIS, 1718 Channing Way, Berkeley, Calif. 94703.

Theodora Martz McMillan is planning a recital of works for violin by American women composers, to be presented at the University of Arizona during the coming academic year. She is interested in works for solo violin, violin with accompaniment, trios and other small ensembles. Write Theodora McMillan, 2842 East Croyden, Tucson, Arizona 85716.

ABA-OSTWALD BAND COMPOSITION CONTEST

1976 Award

Administered by the AMERICAN BANDMASTERS ASSOCIATION
Eugene W. Allen, Chairman

CONTEST RULES

1. Entries must be original unpublished compositions for band, which have been composed within the last two years. *No* commissioned works or transcriptions/arrangements (except those of the composer) will be eligible.
2. The composition should be so conceived and constructed as to be effectively performed by professional, university and high school bands, thereby encouraging the widest possible exposure of *significant* new band music to performers and listeners alike.
3. There is no time limit on the length of entries.
4. Compositions must be submitted with *full score* and *adequate parts* for a symphonic band instrumentation. A good tape recording may be included, if available. It is essential that all materials be properly edited, neat and legible.
5. The composer's name must *not* appear on the score or parts. A sealed envelope with the name and address of the composer should be affixed to the title page of the score.
6. All entries must be received by the Committee Chairman *not later than November 1, 1975*.
7. Compositions submitted to the Committee for consideration may not be performed in any concerts of the current convention of the American Bandmasters Association.
8. The winning composition will be selected thirty days prior to the current American Bandmasters Association Convention.
9. The Awards will be announced and the winning composition will be performed at the current convention of the American Bandmasters Association. The composer of the winning composition will receive a cash prize of \$1,500, plus traveling expenses within the North American continent to attend the award ceremonies. Additionally, a cash prize of \$750 will be awarded to the composer of the First Runner-up composition and a cash prize of \$500 will be awarded to the composer of the Second Runner-up composition.
10. A Special Award of \$500 will be presented for the outstanding composition submitted by a college-level *undergraduate* student. Compositions submitted in this category must be clearly labeled: *UNDERGRADUATE STUDENT CATEGORY*. Compositions not identified in this manner will be entered in the regular category (see paragraph 9 above). All other rules remain the same.
11. All rights, including copyrighting, remain with the composers. Composers who have *won* the contest *twice* are no longer eligible for the award.
12. The Committee will exercise all precautions to assure that manuscripts are returned safely but cannot assume responsibility for losses in transit.
13. Composers should send their manuscripts and direct all inquiries to the Chairman of the Committee:

**Lieutenant Colonel Eugene W. Allen
The United States Army Band
Fort Myer, Virginia 22211**

LWC

LEAGUE OF WOMEN COMPOSERS

EXECUTIVE BOARD

Nancy Van de Vate, Chairperson
5610 Holston Hills Road
Knoxville, Tennessee 37914

Radie Britain
1945 North Curson Avenue
Hollywood, California 90046

Claire Polin
Dragon Hill
Baird and Heath Roads
Merion, Pennsylvania 19066

Marga Richter
3 Bayview Lane
Huntington, New York 11743

Donna Robertson
Box 223
Mars Hill, North Carolina 28754

Pauline Oliveros
Univ. of California, San Diego
Box 109
La Jolla, California 92037

Music Department
University of Hawaii
Honolulu, Hawaii 96822
September 25, 1975

Dear Member:

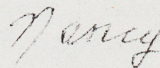
Our headquarters have moved to Honolulu until the first of the year, and the breathtaking scenery and perfect climate make it difficult to remember that women composers do not always dwell in the best of all possible worlds. I am a Visiting Associate Professor here for the fall semester. Fortunately, there has been no problem in the forwarding of LWC correspondence.

The League continues to grow and prosper. We received excellent coverage on the music page of the Sunday, August 31st, New York Times in an article by Donal Henahan devoted to women in composition. This article was reprinted in many newspapers across the country which subscribe to the Times wire service. I quote the final paragraph of the article, my response, and Mr. Henahan's answer in the following pages.

Let me take this occasion to remind you that LWC projects are not dictated by the Executive Board, and for the time being, the organization depends to a large extent on its members to generate meaningful activities in their own communities. All we ask is that the Board be informed of projects which take place in the name of the organization.

We continue to receive many requests for our music. Most of these still come from women musicians, but so be it. If our music is heard often enough, regardless of the sex of the performers, it will attract the attention it deserves. My feeling is still that half a loaf is better than none, for until now we have had only a slice or two.

Aloha!



Nancy Van de Vate

OPPORTUNITIES FOR MEMBERS

Marie Kraus Lerner is preparing a choral program for the celebration of International Women's Year in Kansas City. She is seeking material by American women composers for SSA or SSAA high school choir and is particularly interested in longer works, either published or in manuscript. Contact her as soon as possible at 7263 Eby Drive, Shawnee Mission, Kansas 66204.

Mrs. George E. Scruggs, Chairwoman of the American Women Composers Project of the National Federation of Music Clubs, was in Honolulu recently and mentioned to me that she receives countless requests for music or information about music by American women composers. Member clubs of the NFMC are encouraged to present annual concerts of music by American women and often have difficulty locating material. She requests that brochures or lists of works and information on their availability be sent to her at 3357 Pasley Avenue, SW, Roanoke, Virginia, 24015.

Kathryn B. Cernauskas, flutist and a member of the ensemble, Days, Months & Years to Come, a group specializing in the performance of recent music, wishes information or perusal scores for the ensemble. The group includes flute(s), oboe and English horn, two keyboard and two percussion players, and an occasional guest performer. Harp and cello will be added for the coming season. The group is interested in solos or works for any combination of the above. Send materials to Days, Months & Years to Come, 2675 Maple Street, Vancouver B.C., V6J 3T7, Canada.

Patricia Hauke Staubo is interested in works for voice or piano by women composers. She is the soprano soloist at Trinity Episcopal Church in Portland, Oregon, concertizes, and is also a pianist. Write her at 1926 N.E. 35th Avenue, Portland, Oregon 97212.

Rebecca Lyden, hornist and graduate student in performance at Northwestern University, is interested in knowing of contemporary music by women which uses horn. Write her at 11 Pond Place, Cos Cob, Connecticut 06807.

Marsha Hauf, President of the Women's Auxiliary of the Stockton (CA) Symphony and a string teacher, wishes to perform chamber music composed by women which includes strings. Write her at 724 S. Mills Avenue, Lodi, California 95240.

Smith Publications is an American music publishing house which opened in September, 1974. They would be interested in receiving works by women, although such works will not be treated preferentially. Presently included in their catalog are composers Edward Diemente, Elliott Schwartz, David Cope, Ben Johnston, Pauline Oliveros, Paul Zonn and others. Write or send works to Smith Publications, 1012 Wilmington Avenue, Baltimore, Maryland 21223.

LWC member, Jeanne Singer, has initiated a splendid publication project in cooperation with the Harold Branch Publishing Co. Interested LWC members are invited to submit unpublished manuscripts for consideration. If material is accepted, Harold Branch offers:

1. Double listing. (A) In a special catalog of Women Composers - all works assigned to and owned by Harold Branch. (B) The same material will be listed in his regular catalog of contemporary music. These listings will include regularly published works, plus manuscripts for rent, private manuscripts for

rent, and private sales (blueprints from composers' scores).

2. Special advertising for women composers in pertinent publications.

3. A leaflet giving helpful hints on securing public performances and organizations to join. If composers are not already members of ASCAP or BMI, Harold Branch will initiate application.

4. The publisher will try to publish as many works as possible by women composers, but actual publication and type of reproduction will be contingent upon confirming a guarantee of sales to cover costs. The usual 10% commission will apply to all sales.

Send unpublished manuscripts to Jeanne Singer, 64 Stuart Place, Manhasset, New York 11030. Please include:

1. A short resume of style and content (i.e., atonal, tonal, experimental, romantic, educational, serial, etc.)

2. A list of all your published and unpublished works.

3. A list of performances of your works and sample programs.

4. Awards won.

5. Organizations to which you belong (especially ASCAP or BMI) LWC, etc.

6. Tapes, if available, speed 7½, no cassettes.

Harold Branch Publishing, Inc. is a growing company with sales outlets in many states and Europe. In the New York City area G. Schirmer, Inc., Joseph Boonin, Inc., Joseph Patelson Music House, and Music Exchange are distributors. This project represents a financial gamble for this publisher, and he cannot be asked to invest large sums of money to print scores whose sale will never cover the actual costs of publication. Jeanne's position (and that of the publisher) is that "If we have faith in our music, we must make an effort to sell it. He, in turn, will help to sell us."

Marilyn Jewett, mezzo-soprano and Assistant Professor of Music at the University of Tennessee at Martin, plans to present compositions by women on her annual faculty recital. She prefers music written for voice and instruments other than piano, for example electronic tape, woodwinds, brass or percussion. Write Professor Marilyn Jewett, Department of Music, University of Tennessee, Martin, Tennessee 38238.

Mary Jane Lang, LWC affiliate member and clarinetist with the Norfolk (Va.) Symphony Orchestra, is eager to promote our works. She would like compositions for small ensemble, possibly including percussion and piano. Write her at Route 1, Box 33, Maycock, North Carolina 27958.

LWC member Wilhelmine Bennett informs us that next spring or summer she will form a repertory theater group (total theater concept: music, dance, mime, spoken word) in the Eugene/Corvallis area of Oregon. She will welcome anyone who wishes to work in the group or submission of works for performance by it. Contact her at 4540 Gilford Road, 10-F, Bloomington, Indiana 47401.

Norma Davidson, violinist and Artist-in-Residence at Texas Women's University, is involved in an extended concert tour which includes performances in Lincoln Center, over WQXR and WNYC in New York, in Hartford, Houston, Los Angeles, Dallas and other cities. She is most eager to receive works for violin and piano by women composers to include on forthcoming programs. Send her works for this combination at the Department of Music, Texas Women's University, Denton, Texas 76204.

Geraldine Carapetyan has requested information about choral and vocal compositions by women composers. She and her husband are both singers, and Mr. Carapetyan is conductor of a large mixed chorus at the State University

College at Oswego, New York. Send information or scores to 41 West Seneca Street, Oswego, New York.

Meet the Composer offers financial assistance to sponsoring organizations for composer appearance programs. Schools, churches, libraries, orchestras, choruses, chamber ensembles, dance companies, theaters, museums, civic organizations, unions and local arts centers may apply for funds. All composers are eligible, but the choice of composer is made by the sponsoring organization. The composer participates by performing, rehearsing, conducting, lecturing, doing master classes, seminars with young composers, being interviewed by local TV and radio, etc. The important ingredient is an interchange of ideas and feelings between the composer and the community. Meet the Composer does not support any programs in which a composer just attends a performance to be part of the audience.

All programs must take place within New York State. Requests for composer programs in rural or underfunded communities, where activity is most needed, will receive priority. A sponsoring organization applies after it reaches an agreement with the composer as to the composer's fee and the nature of the composer's participation. The application must be returned to Meet the Composer at least six weeks before the date of the program. For application forms and further information contact Meet the Composer, 250 West 57th Street, Suite 62&27, New York, New York 10019.

AWARDS AND COMPETITIONS

The Queen Marie-José Prize for Composition of 10,000 Swiss francs will be awarded for the ninth time in November, 1976, for a composition for unprepared piano. The contest is open to composers of all nationalities with no age limit. The composition and a tape recording of the work should be accompanied by a sealed envelope containing the composer's name and pertinent data. Manuscripts should be mailed no later than May 31, 1976, and should be marked Queen Marie-José Prize for Musical Composition. Send either to the Contest Secretariat, Merlingue, 1249 Gy/Geneva, or to Radio-Television Suisse Romande, Studio de Geneve, 66 bd. Carl-Vogt, 1211 Geneve 8.

The Herbert Slusser Liturgical Music Competition will award three prizes of \$1000, \$500, and \$250 for a large unpublished work intended for use as part of the Mass. In addition, G.I.A. Publications will award a contract to the first-prize winner. Submit scores and parts by December 1, 1975, to Dr. Francis N. Mayer, Chairman, Department of Music, College of St. Thomas, St. Paul, Minnesota 55105.

The Intercollegiate Musical Council, a national organization for men's glee clubs and choruses, is offering a prize of \$200 and first performance for a composition for men's voices. Entries must be submitted anonymously by November 15, 1975. For further details contact Bruce Trinkley, 201 Music Building, Pennsylvania State University, 201 Music Building, University Park, Pennsylvania 16802.

The Committee on Liturgy for the Forty-first International Eucharistic Congress is offering a cash prize of \$1,000 for an original hymn set to original music. All entries must be received no later than October 31, 1975. For applications and further details, write to Sr. Jane Marie Perrot, D.C. National Catholic Music Educators Association, 7411 Riggs Road, Suite 228, Hyattsville, Maryland 20783.

The Schnitgerprijs Composition Competition is for an organ work and has a deadline of March 1, 1976. Contact Stichting "Schnitgerprijs Zwolle," Stadhuis, ZWOLLE, Netherlands.

Kompositionswettbewerb Neue Musik für die Musikschule has a deadline of October 31, 1975. For further details write Kulturred der Stadt Hamm, Hesslerstrasse 12, HAMM, Deutschland.

Le Prix Musical International Arthur Honegger has an October 1, 1975, deadline; further information may be obtained from the Fondation de France, 67 rue de Lille, Paris 75007, France.

In connection with their Bicentennial celebration, the North Penn Symphony Orchestra, Hatfield, Pennsylvania, has announced a performance by the North Penn Symphony Orchestra under its music director, Leonard Murphy. For further information, write the NPSO at Box 31, Hatfield, Pennsylvania 19440, and mark your envelope. "Composition Contest."

The Guild of Carilloneurs in North America announces a Carillon Composition Competition to foster the composition of new carillon music and to celebrate the Bicentennial. The composition must be for a cast-bell carillon with baton keyboard (as defined by the GCNA) of four octaves minus the lowest C#, in concert pitch. The competition requires a minimum of three minutes performance time and three pages of music. Entries must be received by March 1, 1976. First prize will be \$600, second, \$300, and third, \$100. Winning entries become the property of the GCNA and will be published by them. For full details write William De Turk, CCC, 900 Burton Memorial Tower, University of Michigan, Ann Arbor, Michigan 48104.

ORGANIZATION NEWS

New members:

N. Marion Barrett	Kay Gardner	Leah Patt Rivenburg
Wilhelmine Bennett	Margaret Garwood	Emmy Brady Rogers
Marcia Cohen	Miriam Gideon	Patsy Rogers
Vivian Fine	Jean Eichelberger Ivey	Ann Fried Russell*
Joanne Forman	Mary Jane Lang	Ann Sandifur
Victoria Fullam	Rosalind MacEnulty	Ann Silsbee

*Affiliate member

I wish to thank again those members who send me announcements of their activities. Although I do not acknowledge these individually at the time of receiving them (because of the volume of correspondence), I do appreciate knowing of your successes. All such information is kept in our permanent files.

I am told the August 15th Museum of Modern Art concert was well attended and well received. The Saturday night, August 16th, program was cancelled by the Museum because of the possibility of rain.

I have no new information whatever on the New York LWC programs at Gimbel's, in October, or those tentatively planned for later at either the Donnell Library or Lincoln Center. Inquiries should be directed to Victoria Bond, 349 West 71st Street, New York, N.Y. 10023.

Marcia Cohen has agreed to serve as Coordinator of Faculty Placement for the League and already has this project well under way. She is sending a letter to all college and university music department chairmen, requesting that they inform us of all vacancies in Theory and Composition. Under Revised Order No. 4, the federal guidelines for equal employment opportunity, they are obligated to honor this request, for we are a resource group for potential female applicants. Notices of vacancies will be sent directly to Marcia, who will then inform LWC members about the vacancies. If you wish to be included on our Faculty Placement list, send your name and address to Marcia at 4517 Grove Street, Skokie, Illinois 60076.

Joanne Forman (LWC) has undertaken to publicize our organization to dance and theater groups, through their periodicals. She hopes to encourage them in this way to commission more women composers when they are seeking music for their productions.

The August, 1975, issue of Symphony News, journal of the American Symphony Orchestra League, features a prominent picture of Marga Richter on page 15. Marga is shown conversing with Martin Bookspan of ASCAP, John Bavicchi, Harold Farberman, newly elected chairman of the Symphony League's Conductors Guild, and is billed as representing the League of Women Composers.

We very much need a catalog of members' works to answer the many requests we are receiving. If any of you wish to undertake this project, including seeking possible foundation funding, please let me know.

I received the following inquiry after beginning preparation of the newsletter: Marjory Irvin, Professor of Music at Lawrence University, is preparing a lecture-recital on piano music by women for presentation this coming spring. She also wishes information on vocal music with piano accompaniment, since a colleague from the voice faculty may join her in the lecture-recital. Contact her directly at 1749 N. Meade Street, Appleton, Wisconsin 54911.

And finally, my exchange with Donal Henahan of the New York Times -

"Now if only they didn't insist on referring to the head woman as chairperson, one could get behind their effort without a qualm."

Dear Mr. Henahan:

Thank you for your splendid article, "Let's Hear It For Composer Persons," which appeared in the New York Times on Sunday, August 31st. You have said it all, and wonderfully.

I, too, share your concern with infelicity in language. But what would you suggest? Chair, Chair-One and Chairlady are all hopeless. Chairwoman is little better than Chairperson and unfortunately is pronounced Charwoman in the southern Appalachian region. Chairman offends feminists who feel language change must proceed in concert with social change.

We do want you to relinquish your qualm, so won't you help us find a better word for our head woman?

Yours sincerely,
Nancy Van de Vate, Chaircritter

Nancy Van de Vate
Chaircritter
League of Woperson Composers
University of Hawaii
Honolulu, Hawaii

Dear Ms. Van de Vate,

Thank you for the amusing note. I realize that these are serious issues, and I grasp the pertinency of the points you make. Still, it's nice to hear from someone who is not only a militant feminist but a militant wit. As for suggestions to replace Chairperson, I confess being at a loss and am overcome with admiration for your own solution: Chaircritter. There must be a sexually neutral title one could attach to anyone unfortunate enough to be saddled with the duties of heading any committee. (Patsy, unfortunately, has a definitely feminine ring to it, so that's out.) If it occurs to me I will certainly let you know immediately.

Yours felicitously,

Donal Henahan
Music Critter

Please Post

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WASHINGTON INTERNATIONAL COMPETITION
for
COMPOSITION for STRING QUARTET

sponsored by

The Friday Morning Music Club Foundation, Inc.
Washington, D. C.

Charlotte Shear
Foundation Director

Marian Hall
Competition Chairman

THE ESTHER SILVER BURSTEIN MEMORIAL AWARD \$1,000.00

Premiere Performance by the National Symphony String Quartet

REQUIREMENTS

1. The quartet shall be for two violins, viola and cello only.
2. There may be one or more movements, and a minimum length of 15 minutes.

ELIGIBILITY

1. The age of the composer shall be from 25 through the 35th year as of March 1, 1976.
2. The string quartet must not have been performed outside of a studio or classroom.
3. The string quartet must not have been published. If it has been contracted to a publisher, but has not been released for rental or sale by March 1, 1976, it may be submitted.

REGULATIONS

SEND IN ONE PACKAGE POSTMARKED ON OR BEFORE MARCH 1, 1976 (by first class mail):

1. Three copies of the score and one copy of the set of parts. Do NOT send original manuscript.
2. A taped recording of professional quality on a seven-inch reel, recorded at 7½ inches per second (IPS), would be helpful but is not required.
Note: Use only a **pseudonym** on both tape and manuscript.
3. Your pseudonym plus your real name and address in a sealed envelope.
4. A photostatic copy of your birth certificate.
5. Registration fee of \$10.00. No refund.
6. Application form.
7. A self-addressed mailing envelope bearing the postage required for the return of the package.

JUDGING PROCEDURE

1. Scores will be judged by two composers and one string quartet.
2. Decisions of the judges are final; awards may be withheld at their discretion.
3. The winner will be announced on May 1, 1976 at the Finals of the Washington International Competition for Strings in the Concert Hall of the Kennedy Center.

For application form and further information, write to:

Mrs. R. C. Hall, Competition Chairman
9324 Lynmont Drive
Adelphi, Md. 20783
Phone: (301) 439-2869